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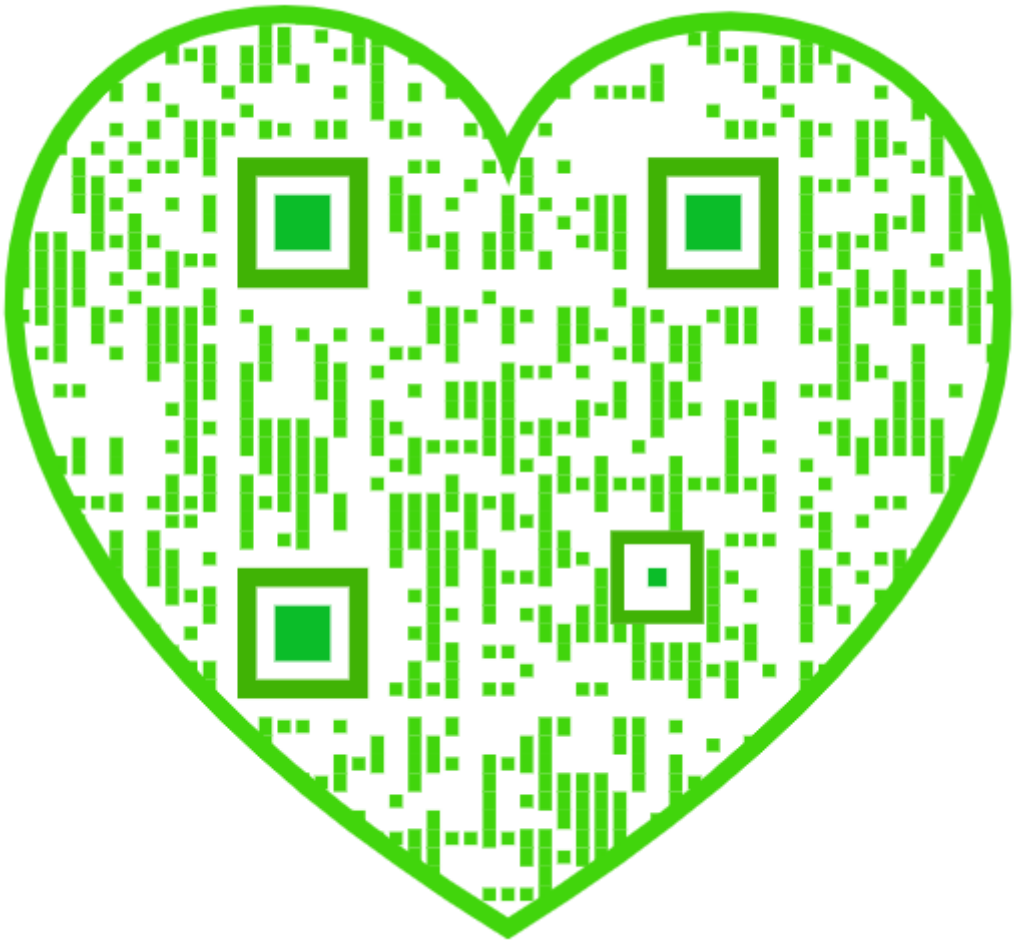
PRISCILLA Basketry Book

Published by
The Priscilla Publishing Co.
Boston, Mass.



The Priscilla Basketry Book

A COLLECTION OF BASKETS
AND OTHER ARTICLES

WITH

Lessons for Working and Directions for Dyeing and Staining

BY

SALLIE G. FITZGERALD

PRICE, 25 CENTS

PUBLISHED BY

The Priscilla Publishing Company

85 BROAD STREET, BOSTON, MASS.

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A Group of Baskets in Various Styles

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No. 1

FIG. 48. VARIOUS PIECES OF WORK MADE OF RAFFIA

See page 28

Vanity Bag of Silk and Raffia

SOAK a piece of No. 4 reed and wrap an inch or so with raffia. Bend around as though to start a stitched basket, but leave the centre open. Continue wrapping the reed and joining to the preceding row by putting the raffia over and drawing through the loop, much like a buttonhole-stitch. Make the loops which join the rows together a good inch apart, and wider apart as the work progresses. Four or five rows will make a base 4¼ inches in diameter. Bring the end of the last row around close to the previous row and wrap both as one until it is secure. Around the last row tie forty strands as we tied the strands in the beginning of the "Evening Bag," on page 31. Then tie two rows around the bag as the sides of the Evening Bag were tied. As we begin the second row the two left-hand strands in the first knot are doubled around the finger to form sort of a tassel and sewed fast to the knot and the long ends cut. The other two strands are tied to the next and treated in the same way. Tie five knots for the second row, then finish the remaining strands as before. Going on around, the bag will be divided into four parts of five knots each, four strands in a knot. Each time around we finish off with a tassel, making fewer knots in a row, until we finally come to a point, and the four strands are finished off. The tassels, which should not be very long, are picked apart to look like fringe without cutting the loops.

FIG. 49. VANITY BAG OF SILK AND RAFFIA

A bag of silk, with covered pasteboard bottom, is made and sewed inside. The base is sewed to the last row of reed and the four points are brought up and tacked to the sides.

A very simple vanity bag is made by tying long strands of raffia in a small brass ring, the kind used to crochet over. See that the ring is well covered and then tie in rows, using the knot described on page 31. There is really no base to this bag, except that formed by the brass ring. Finish the top in the same manner as the other bags and line with a small square of silk, as we lined the evening bag on page 32.

Raffia Hair Receiver.—Make a flat base 3½ inches in diameter in the Figure Eight stitch described on page 26. Turn up and coil the sides into a decided orange shape.

A good way to determine height of raffia baskets is to put about as many rows in the sides as there are in the base. This is a pretty good rule to follow for small baskets unless one is making a butter-bowl shape, which has no well defined base.

Give to the sides, then, as many rows as there are in the base, shaping to a rather small opening at the top. Make a flat lid to just fit this top, and sew on with a raffia hinge. Or, if preferred, when the sides are a little over half done, finish and make an extra top thus: Start the coil with an open ring 1½ inches in diameter. Coil on this until we have a lid which exactly fits the other part.

This is patterned after the small china hair-receivers with an opening in the top.

Note. — To dye yellow brown boil the material slowly in the following solution for several hours: One tablespoonful of cutch extract to one of fustic in one quart of water.

An Evening Bag of Raffia

SELECT nice long strands of raffia and begin by tying a slip knot in one strand as shown in Fig. 51. In the illustration the piece of cane has nothing to do with the work, being simply used to hold up the raffia in order to get a better photograph of the knot. Also in Fig. 54 the cane is merely used for the same purpose.

FIG. 50. AN EVENING BAG OF RAFFIA

Now in this loop (Fig. 51) tie six other strands (Fig. 52), using the same knot, then draw up the first strand, thus completing a circle. Now every strand will contain two pieces, and on each strand (A, B, C, etc., Fig. 52) tie seven other strands, one below another, using the knot shown in Fig. 54, B. A in the same illustration shows the process of tying this knot.

By this time it will be found necessary to tack the raffia to a board (through the circle formed by the first seven knots) or pin to the knee — the former method is, perhaps, more advisable, as one can move the board about and work more quickly than if stopping to unpin.

Take the strand of the sixth knot from the centre in each group and tie all the intervening strands with the knot in Fig. 54 B. This forms one-half of the star, seven of which compose the pattern in the base. Figure 55 shows a section of the base and Fig. 53 shows the entire base.

FIG. 51. SLIP KNOT FOR THE FOUNDATION

Now at the end of the seven knots we find four loose strands. Take the one to the left in the left hand, and the outside one in the next group (this group will contain twelve strands) in the right hand and tie an ordinary knot, tying twice to make it hold. Take the middle strand to the left in the former group in the left hand and tie again. Take strand number two in the group of twelve and repeat the process until six strands of that group have been used. Then begin with the other half, using the other group of four and tying down to a point which completes the star.

In tying this half take the strand in the group of four in the right hand and the other in the left and proceed as before.

In tying the knots care should be taken to tie each strand a little shorter so as to form a perfect star. In this matter one may easily be guided by the upper half of the design.

When the stars are all tied take the four strands at the end of each star and tie a knot (Fig. 54 B) about a half-inch below the point. Using the same knot, tie all of the strands between each two stars.

Now take a long piece of raffia, and, beginning with the strands at the point of the star, tie each one to the raffia in a simple over and through knot.

Tie the four strands in a straight line, but upon coming to the next group tie each one a trifle longer until six have been tied, then shorter again. It might be well to hold each of these points to the board with a tack, leaving the tacks in until the sides of the bag are completed. When all strands have been tied on we have another and larger star enclosing the base. Tie ends in a firm knot.

Take any four strands, and using the two outside

A B C

FIG. 52. SIX STRANDS OF RAFFIA TIED INTO LOOP
See Fig. 51

Fig. 53. Bottom of the Finished Bag
See Fig. 55

ones fashion a knot (Fig. 54 B). This knot is used for the remainder of the work.

Tie all around in this manner, and then taking two strands of the last knot and two of the first go around again.

Keep the first four or five rows almost perfectly flat on the board or lap and keep the knots equal distances apart.

The remaining rows can be tied a trifle closer, as this is what shapes the bag.

Tie around about twelve times, which makes an ordinary sized bag. Now to finish off the top. Select a long, firm strand of raffia and tie each strand to it with a double knot, tying the ends together when all have been tied on. Using another long strand repeat the process and we have a nice little finish which will not ravel when the remaining ends are neatly cut off. In finishing the top care must be taken not to make the opening too small.

To line such a bag three-quarters of a yard of China — or any silk 27 inches wide — and three yards of ribbon are required.

Fig. 54. Finished Knot and Way of Making

Stitch a hem about 3 inches wide all around the silk, turning the corners in carefully to make points. Run a casing in the hem as wide as the ribbon, leaving the space in the points between the two rows of stitching open for the ribbon to run through.

From the top of the casing to the end of each point should be neatly blind-stitched.

Now cut the ribbon in two pieces and run through the casing in the usual way, then dividing the raffia bag into four parts, place a point of the silk at each of the four parts with the strings out, not inside of the bag, and carefully sew around.

The top of the bag will come exactly to the lower edge of the casing.

It is a good plan to tack the lining to the bag with a couple of stitches here and there through some of the knots.

A pure white or natural colored raffia bag is very pretty lined with any dainty color, and dark green raffia lined with light blue is most effective.

Fig. 55. Section of Base of Evening Bag.
Actual Size See Fig. 53

Some More Pretty Bags

A VERY elaborate bag is the one shown on the right of page 29. It is made exactly on the plan of the "Evening Bag" described on page 31; but as it is intended to carry slippers, it requires a much longer, or, as we should say in making, higher, bag. Therefore twenty-four rows are needed to be tied before it is finished off. This, of course necessitates silk for the lining 36 inches wide, and will require one yard. The bag here described has a lining of pink messaline with strings of pink satin ribbon. Three yards are required for the strings. If one does not wish such an elaborate lining a pretty sateen will do, as it also comes 36 inches wide. Line just as we did the Evening Bag.

Figure 56. Work-bag. —The illustration here shown is the base of a popular work-bag. Start exactly as the Evening Bag, only use thicker strands of raffia. Make just like the Evening Bag until the point where the long strand was tied in the base forming a star and enclosing the smaller ones. Instead, when the seven small stars are completed, tie the usual knot at the base of the star and there will be twelve strands between each two stars. With those tie three knots (four strands each), the ones nearest the point of the star should slant toward the point, and the middle one even.

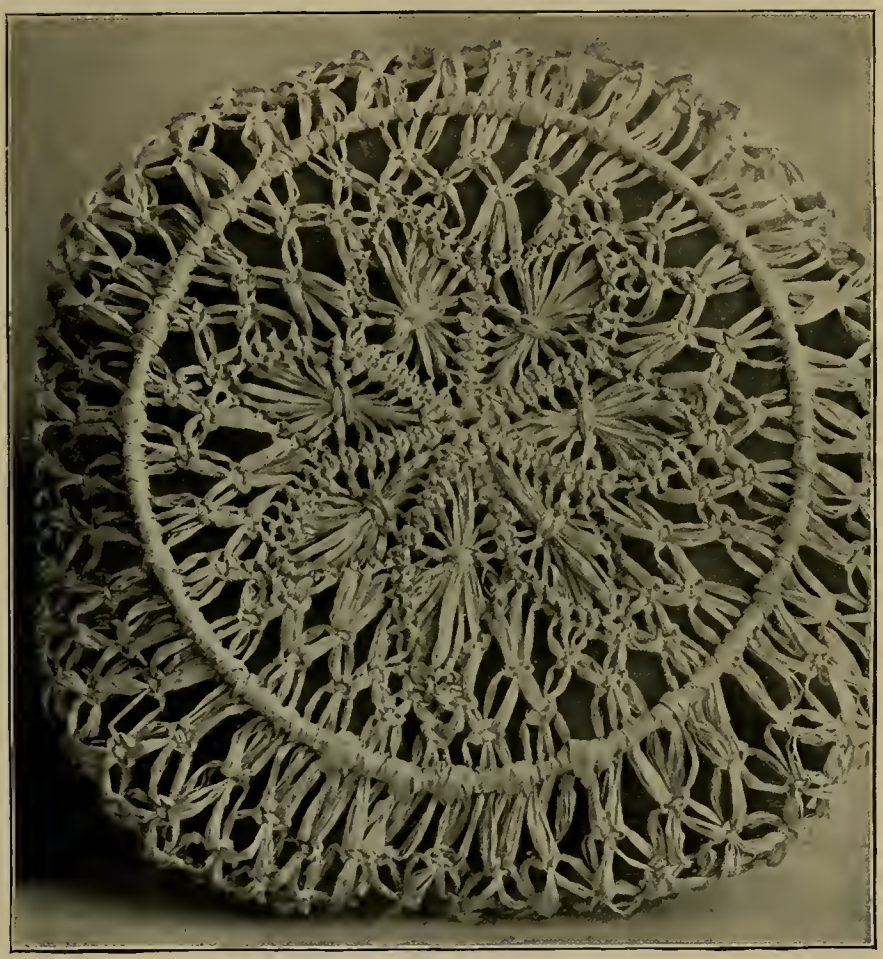

FIG. 56. BASE OF WORK BAG

When all are tied tie a second row of knots all around the bag. Then soak a piece of No. 3 reed, splice the ends together by wrapping with thread. This forms a ring about 5½ inches in diameter. Wrap closely with raffia and tie the ends in a small firm knot. Now lay it down on the bag so it is an equal distance from the last row of knots on every side. It will probably have to be pinned or held in place by some one else. Tie each strand to this ring by slipping the end over the ring and up through the loop thus made. It will require a little care to get the ring in evenly. Now between every four strands tie on a new strand of raffia in this way. Double in the middle and slip both ends over the ring and up through the loop, drawing up tight to the reed.

Finish the sides as before by tying each four strands in the knot described. About twelve or fourteen rows will make the bag large enough. Finish around the top as we did the Evening Bag.

The lining is a little different, however. Cut two round pieces of cardboard the size of the base. Cover one side of one piece with a layer of cotton batting, then cover one side of each piece with silk and sew the two uncovered sides together, the side with the cotton batting going on the inside of the bag. For the sides cut a strip of silk once and a half as long as the bag is inches around. This will allow plenty of fulness. Cut 3 inches wider than the bag is high, turn down at the top, running hem and casing in together. Sew to the cardboard and tack inside the bag. The strings should be of silk cord to match the lining. The cheaper thin silks should be used for lining, as stiff silk cuts.

Raffia Hats and Caps

THE easiest raffia hat is made from braided raffia, as shown in Fig. 57. Braid in three strands, using two pieces in each strand. It makes a little nicer-looking braid than three single strands. Wrap the end of the braid firmly with raffia and thread the same piece through a large needle and commence the hat. Keep the edges together in starting, in fact for several rows, then gradually flatten each row a little, just like a mat. This forms the top of the crown. When large enough begin the sides of the crown by sewing the edge of each row to the middle of the preceding row, and for the brim allow more freedom of the braid, but keep centre and edge of the two rows together as in the sides of the crown. When the brim is the required width sew the last part of the last row of braid under the brim of the hat, winding the edges with raffia as we did in starting the hat. Measure over a straw sun-hat and it will be sure to fit comfortably.

FIG. 57. BRAIDED HAT

This makes a large flat hat, but if a rolling brim is desired tighten the last few rows as they are sewed on. The sewing should all be done with fine raffia, in such a way that the stitches run the same direction as the twists in the braid.

The hat may start, as described, in a point and a tall crown formed after the style of a sombrero, or any desired shape may be evolved as the braid lends itself readily to almost any shape. The braid may be of a solid color or of mixed colors, and while such hats are quite attractive it must be confessed that they are just a trifle heavy.

A nice little automobile cap or bonnet, just enough to keep the dust from the hair, is made of raffia, just like the polo caps so popular in winter. The roll is smaller and a thin silk lining put in.

As many do not know how to crochet these caps, the following method may be substituted with much the same effect. Split the raffia and start as we did the bag on page 31, only more than six strands are tied in if desired. About ½ inch from the centre begin to tie the knots described on the sides of the bag on page 31 and continue row after row, keeping to the shape of the polo cap. This is easy to do for, as in the bag, tying each row of knots a trifle closer together pulls the shape in, while if the rows are far apart the circumference grows wider. Finish the edge as we did the bag, but do not line with the square of silk. Line with a plain round lining, or as we did the work-bag minus the pasteboard. A casing and strings are not necessary, though a tiny frill of ribbon or silk may finish the edge.

A Lingerie Hat of Raffia. — The crown of this hat is shown in Fig. 58. Start as we did the Evening Bag, only instead of six tie in ten, making eleven double strands when the knot is drawn up. The ring thus formed need not be as small as the one in the bag. About 1 inch from the centre tie a row of knots as before. There will be eleven knots in this row. Then 1 inch from this row tie another row, using two strands from each knot. Two more rows are tied in this way, eleven knots in each row. Then a piece of No. 1 reed is wrapped and tied in as in the work-bag described on page 33. The four strands of each knot are tied close together over the reed, leaving a space between each two knots. Four strands are tied in between each two knots and the top of the crown is completed. If this crown is larger than desired, the rows of knots may be tied closer together before the reed is tied on. Now tie several rows, the number depending upon the height desired. Tie them so the shape is straight up and down, and then tie in another very fine reed to form the base of the crown and the beginning of the brim. More strands may be tied in here if one desires to have the knots on the brim close together, but be sure to tie an equal number between each of the spaces. Tie five or six rows, keeping them out flat, and then finish with an edge as we did the bag, and sew a fine reed all around the edge with raffia to keep the brim in place. One should use a hat, a size that is becoming, and take the measurements of crown, brim, etc., from that. This hat should be lined with a thin silk and trimmed very simply. A large rose or wreath of fine flowers is quite sufficient, while the braided hat should have simply

a band and bow of ribbon, or band and braided knot of raffia.

Another crown is made of very fine raffia, exactly like the base of the work-bag, and the hat finished like the one above. The reeds used in these hats must be extremely fine in order to make the hat light in weight. Or a very fine wrapped wire may be substituted for the reed, this having the advantage of being pulled into shape more easily without fear of breaking.

A Raffia Hat over a Wire Frame. — Select any wire frame that is becoming and wrap the wires with raffia, sewing where necessary. Now, beginning at the centre of the crown and using the wire ribs as spokes, weave the entire hat closely and fasten the threads by sewing to the wire. The edge of the brim may be buttonholed, if desired.

Hatpin Holder.—Make a raffia base in Lazy Squaw stitch the size of a quarter. Start the sides and keep the same circumference all the way to the top. The holder should be long enough to hold a hatpin and may have a little cushion into which the pins are stuck. If made with a foundation of No. 3 or 4 reed it works up quickly. Make a small handle of braided raffia about 3 inches long and sew to the holder with a plain thread of raffia. Fasten it between the middle and the top of the holder, sewing between the reed and making the stitches go the same way as those in the holder.

Basket to Hold Ribbons. — Cut a very stiff piece of cardboard 12 inches long and 4 inches wide and cover neatly with flowered cretonne. Then very carefully bore fifty-eight holes around the edge—one at each corner, twenty-two on each side, and ten across each end. Cut four pieces of rather heavy reed each 3½ inches long and put one through each of the corner holes. Now cut fifty-four pieces of No. three reed each 3 inches long and put through the remaining holes. Let the end of each spoke protrude slightly from each lower hole, just enough to catch a weaver over. Make all of the spokes even across the top, which pushes the four corner spokes a good half-inch below all of the others at the bottom. These form the feet. Now take a long splint or a split reed, putting the flat side towards the basket and hold it firmly around the basket just above where the spokes are inserted in the holes. Wrap the feet neatly with raffia and tie at each of the four corners to the splint band. Starting at one of the corners wrap down around the protruding spoke and up around the same spoke, going on to the next one and so around, thus securing the splint and holding all of the spokes in place. Now weave all around with braided straw in under and over weaving for 1¾ inches. About five times around with the straw will make it, although the width of the straw has something to do with it too. Now cut fifty-four pieces of No. 3 reed each 1 inch long. Place one in the last row of weaving beside each spoke (omitting the corner spokes), keeping the tops even and bind another splint around with raffia just above the last row of weaving, catching this time the two pieces which now form every spoke. Make a lid like base, for the top, and fasten with narrow ribbon hinges. This same idea may be carried out on a reed base made like No. 11 on page 13. Insert side spokes, doing away with the feet and band of splint. Finish top and lid with a fancy edge.

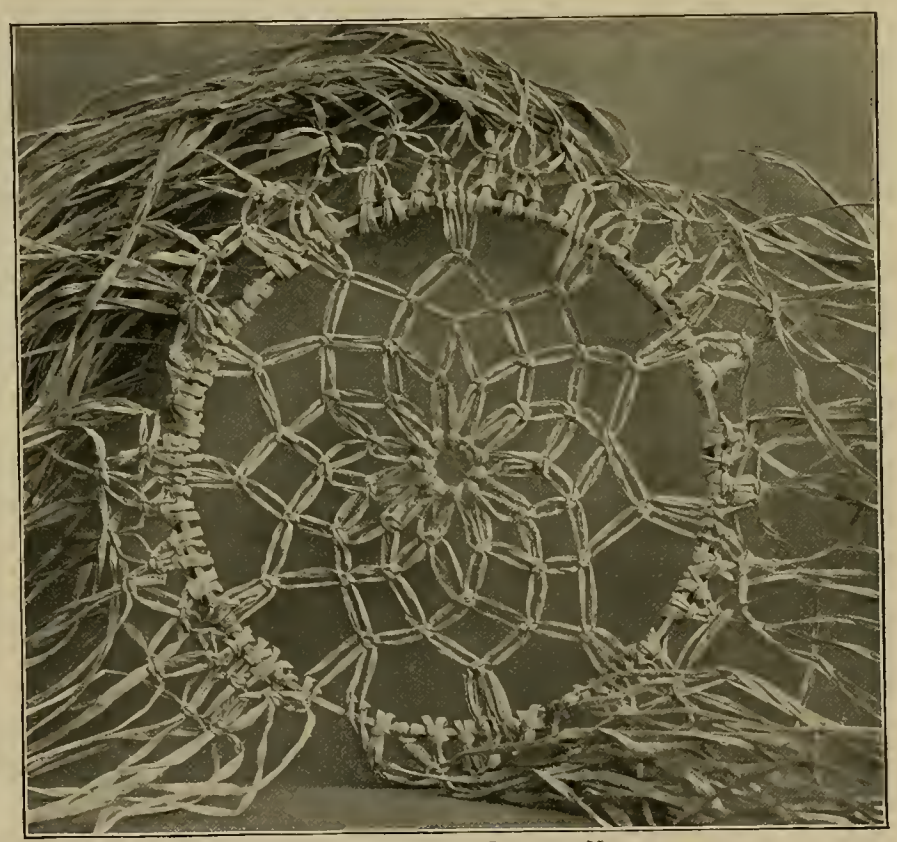

Fig. 58. Crown of Lingerie Hat

Woven Raffia Mat or Rug

FOR convenience in illustrating this rug is woven on a small loom 9 x 6½ inches, making the rug only 7¾ x 5¾ inches.

Thus, if we want a larger mat or rug we must have a larger loom.

Adjustable looms may be bought at various prices, according to size, etc. Loom needles can also be purchased, but if one does not expect to weave extensively a simple loom may be made at home. The one in the illustration, Fig. 60, is of pasteboard. Cut the pasteboard, as we said before, about 9 x 6½ inches and ¾ of an inch from both top and bottom, draw a line and mark off dots all along each line ¼ of an inch or so apart. Number them 1, 2, 3, 4, etc., from the right. Pierce the pasteboard, making a hole of each dot. At the right side run a long knitting-needle through the lower hole nearest the edge, across the pasteboard and through the opposite upper hole. Do the same on the left side. On a larger loom one must use a piece of stiff wire. These wires keep the sides of the rug straight, without them it would be difficult to keep the rug from falling in towards the middle.

Thread a large needle with raffia and put through the fifth hole at the top, from the back to the front, through the fourth from front to back, etc., until we come to the first hole, when the needle is behind the loom. Put it through the first hole and down across the right-hand wire and out the first hole at the bottom, through the second hole at the bottom and across to the second hole at the top (see illustration). Continue until all of the holes have been used and fasten as we started by putting the needle back and forth through several holes.

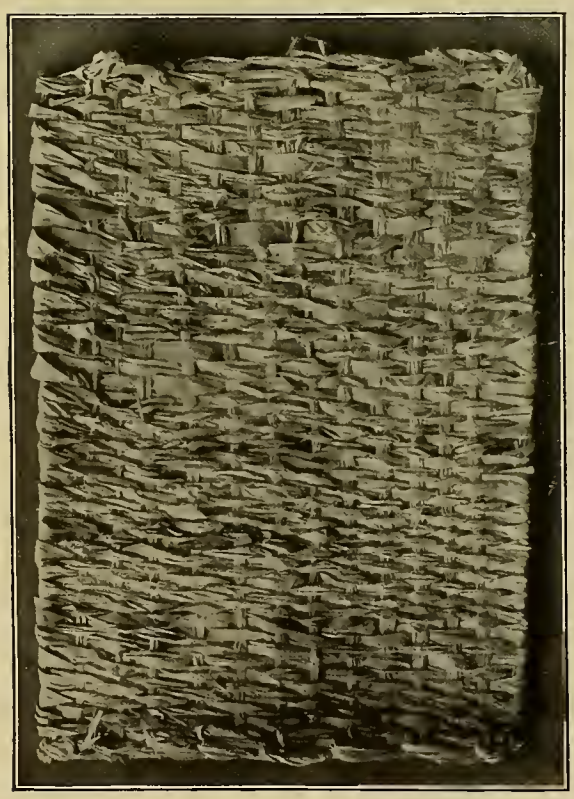

Fig. 59. Woven Mat or Rug

Now we are ready to weave. Thread the needle again (the rug will be much thicker and firmer if the raffia used is heavy and smooth) and about six threads from the upper left-hand corner place the needle under a thread, over the next, etc., the wire and raffia over it being used as one thread. Let a little end of the raffia stick out at the right of the sixth thread. Put the needle back under the wire, over and under the same threads as we did in starting to weave until we come to the thread where we started, then continue over and under across the loom, around the wire and raffia and back again. Keep the weaving close by pushing gently towards the top where we started. When the loom is entirely filled the wires are pulled out and the loom cut away, being careful not to cut any of the raffia. The edge may be left as it is or sewed over and over with raffia, or a short fringe of raffia sewed on.

Perhaps a firmer rug could be made by stringing the loom with stout twine and weaving with raffia. Now try weaving a border. Across the end weave several rows of a color, then one row of the natural, several more of the color, then the body of the natural. Repeat this border at the bottom.

A Border all Around. — Start the weaving with a color and weave a border about 2 inches across the top. Now with the needle threaded with natural raffia place it just under the border 2 inches from the right. Weave across until 2 inches from the left, turn and go back, leaving this much space on both sides and weave until within 2 inches from the bottom. Now thread with the color and begin at the upper right-hand corner and weave until we reach the thread that has the natural, turn on this thread and weave with the color along the right side as far as the natural raffia goes. Do this on the left side and then weave a 2-inch band of the color across the bottom.

In piecing tie a small knot and cover with weaving, or lay an end under and over (the weaving) and proceed.

Another Border. — Weave several rows of the natural, then two rows of brown (or any color), two of the natural, five of brown, three of natural. This forms the middle of the border. Repeat backwards — that is, five of brown, two of natural, two of brown. Weave the body of the mat. Repeat the border at the bottom.

Plaid Rug. — String the loom with a few threads of one color, then of another, repeat the first color, etc. In the weaving use the colors in the same order and the rug will be plaid.

Designs. — String the loom with plain raffia, then every here and there weave a stripe or square or diamond of some color and fill in the open spaces with weaving of the natural. Thus we make designs in a rug.

A Card-case. — Make just like the rug first described, about 4 x 9 or 10 inches when finished. Weave plain or with a design as preferred. A monogram is pretty if one is clever enough, then fill in with plain raffia. Cut the loom away and face one side with silk. Fold in the middle and then fold each end towards the centre for 2 inches. Sew the folded ends down to the sides with raffia. If an initial or monogram is used place it below the centre, so it will come on one side of the case.

A Mat or Rug with Different Weaving on Each Side. — Make a loom as before, using wire on both sides, and in stringing put the needle through the first hole at the upper left-hand corner across the back to the hole at the lower left-hand corner, through this to the front and across the front to where it started. Tie it here and then put through the second hole from the left, across the back, through the second hole below, etc., until the holes are all filled and the loom is strung on both sides.

In weaving begin at the upper right-hand side, weave over one and under one or over two and under two until the left side is reached, when the needle goes through the pasteboard to the other side, across that side and through to the right again.

One side should have designs and the other be done in plain weaving. Be very careful in cutting the pasteboard away.

A Shallow Flower Basket. — Make an oval base 10½ x 7 inches, as described in No. 10 on page 13, only weave with raffia instead of reed. Use smooth, heavy raffia, or rush if preferred. Insert the side spokes and weave with fine reed a couple of rows of triple twist, then the remainder of the basket with raffia in pairing. The sides should be about 5 inches high, including edge. Use edge No. 17 on page 12, description on page 13. Bind the edge and the last row of weaving together all the way around with a piece of raffia. The rather low handle has three pieces of reed, one beside each of the three middle spokes on either side. They are wrapped with raffia in under and over weave across and back until almost the centre where the three pieces are treated as one and wrapped around and around until the same place is reached on the other side, when the raffia takes up the under and over weave again.

Another shallow flower-basket is made entirely of reed — a very large oval base is made as described, but instead of inserting side spokes, the base spokes are left quite long and very gradually bent or rolled up on each side while the weaving continues, then the sides are given a slight roll outwards and the whole finished with edge on page 6 — Fig 7. Handle No. 22 on page 13 should be used on this basket.

Clothes Baskets are made on the same oval bases only of course on a much larger scale. Such a basket for a doll would greatly please any child. Make the base as above about 10 x 7 inches and the sides (with extra side spokes) about 6 inches high. Use edge 17 on page 13 and attach side handles described in the Willow Basket on page 47.

Clothes Hampers.—Number 1 has a reed base and reed side spokes, which must all be colored a dark red before the weaving is begun. The base is woven flat on twelve spokes and is almost 12 inches in diameter when finished without the edge. Make edge No. 12 on page 13 just as though we were making a mat. Now insert the side spokes, being careful not to injure the edge, and weave in pairing one row of red reed, two rows of dark green braided straw, another of red reed, etc. all the way to the top. This use of the red weavers gives a plaid effect to the basket. Keep the sides straight and make the hamper about 25 inches high. Make a cover like base, using the same edge. Thus the edges on both base and cover protrude beyond the sides of the basket. Fasten the cover to the basket with the hinge shown on page 6, and the front fastening on the same page.

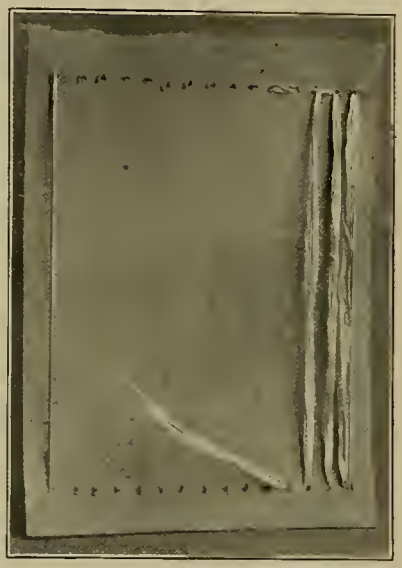

Fig. 60. Loom for Mat

Number 2 is a barrel-shaped hamper and is also made on twelve spokes, only it is concave instead of a flat base made entirely of reed. The reed in this hamper is a very faint tan and should be previously colored. Insert forty-eight side spokes and weave six or eight rows of the reed on triple twist, then about 6 inches of tan straw in pairing, another band of reed in triple twist and so on until the hamper is 25 or 26 inches high. Weave around the top a couple of times with reed before the edge is laid down. The bands of reed give the idea of hoops on a barrel. Use edge No. 16 on page 13. Make a lid also concave, the hollow part going inside. Use a few rows of reed to start and finish the cover, the intervening part being woven with straw. Use the same edge, No. 16 on page 13, and a hinge and fastening of the braided straw.

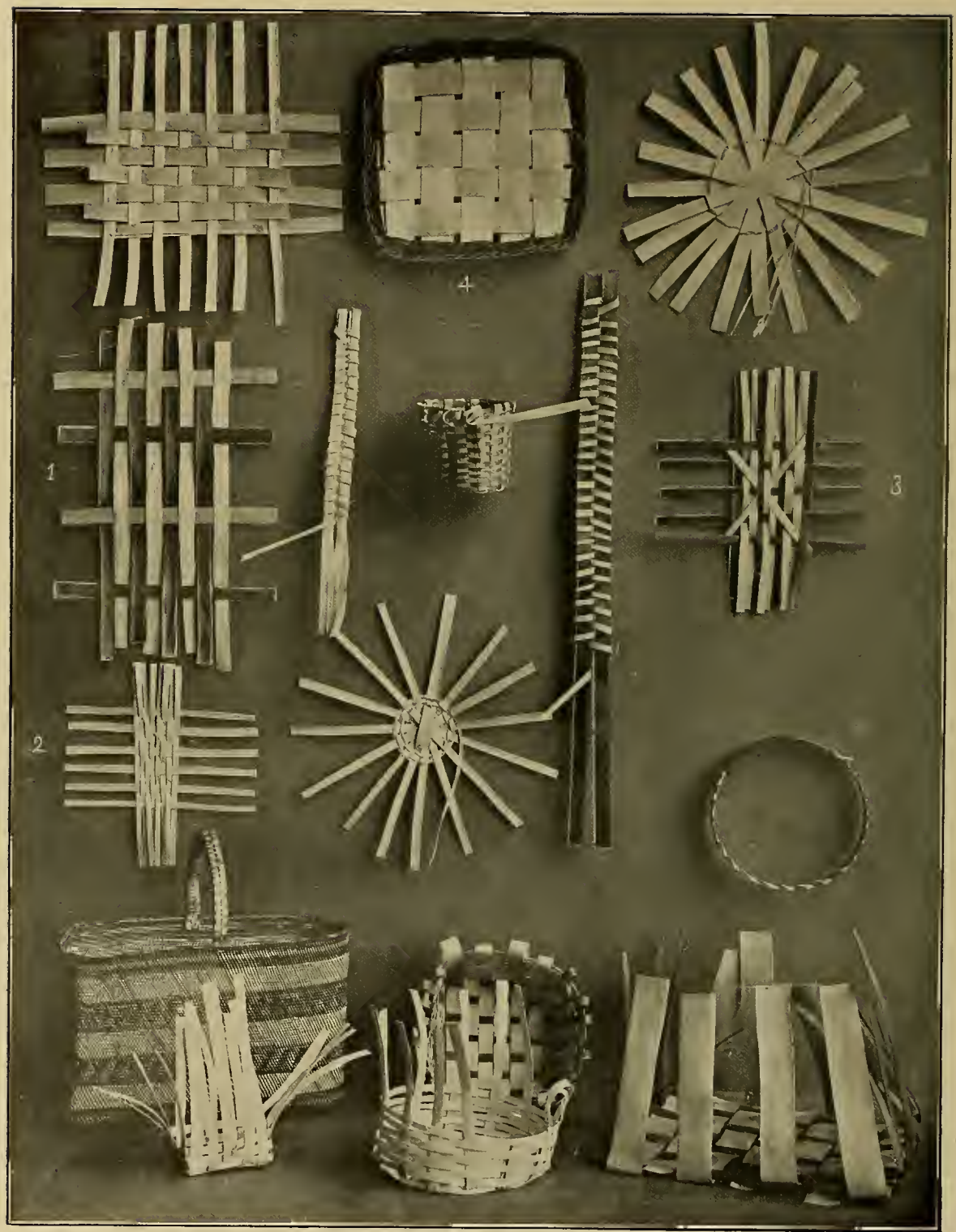

FIG. 61. SOME EASY SPLINT WORK

See page 39

Easy Splint Work

THE illustrations on the preceding page are of Indian splints bought by the roll and easy to manage. The very first thing we shall learn to make is a square base, several of which are given. Number 1 is perhaps the easiest thing we can make. Cut twelve lengths of splint, each about ¼ of an inch wide, six should be white and six some color. In this cut they are red.

Lay them down vertically, first a red, then a white one, etc., until we have eight in a row. Then, beginning at one end — 5 or 6 inches from the edge — and using a white splint, weave under, over, etc., the white going under the white and over the red. Next use a red one and weave over, under, and over, the red going over the white and under the red. Use another white one, then another red one and our base is completed. The splints with which we weave should be equal distances apart, and enough edge should be left all around to turn up for spokes at the sides. Splints, like reed, should be wet before using, though with the ash splints used here a single dip in water will make them pliable enough. They also dry more quickly than reeds, and must be dipped in water more frequently.

Number 2 is the base of an oblong basket, and the splints there used are quite narrow. Eight are laid down vertically and the weaving done with six splints of the same width, and all of white ash.

Number 3 is a square base or a good way to make a cover. Lay down, horizontally, five colored splints equal distances apart. Weave in under and over, weaving first with a red splint, then two white ones, then another red one, and so on until ten weavers have been used. Notice that the fourth and fifth weavers from each end are woven the same way, both under and both over the same splints, etc. Now with a white splint weave under the corner, over all of the others until we come to the middle, where it goes under, and again over the others until we come to the opposite corner. Weave from the other two corners in the same way. The ends of these two diagonal pieces are now cut back of the corners under which they were started. They will easily hold when the spokes are turned up for the sides.

The large baskets used for delivering, etc., are made on this plan, though, of course, the splints used are much wider and thicker. Also, instead of finishing the top, as is described on page 40, a strip of the wood is neatly nailed around with tiny nails.

Number 4 is a mat made with rather broad splints woven into a square in under and over weaving. Ten splints are used — five laid horizontally and five used as weavers. When all are in place a strand of raffia is doubled around a spoke (piece of splint) and a border woven in pairing, being careful to keep the corners square. When the border is as deep as desired the ends of the weavers are tied around the spoke and the ends of the splints cut. Then a needle is threaded with raffia and the edge buttonholed all around the needle, going not only through the raffia between the spokes but through the spokes as well. If desired, a braid of raffia may be sewed around the edge.

This is also a nice way to finish a round mat. The round bases are described on page 40.

Splint Basket with Compartments. — For this basket cut white ash splints the kind used in the illustrations on page 38. Cut eighteen of them each 12 inches long, and twenty-four each about 17½ inches long. Each one should be about ½ inch wide. Lay down vertically nine of the 17½-inch ones and about 3½ inches from one end begin to weave a base with the 12-inch ones, letting about 3½ inches protrude to the left before we start to weave. Such a base is shown in Fig. 66, page 42. When we come to the ninth splint, wet and turn sharply up as for a side. Close to that lay the remainder of the 17½-inch vertical spokes and weave with the remaining horizontal ones, and upon coming to the centre again turn up the vertical spokes close against the others and weave over and under with more splints the same width, thus forming a partition up the middle of the base. Where the two parts of the base come together a splint is woven vertically over and under to hide the place of joining. Now all around the outer edge of the base weave once with a very fine splint not much wider than a cord. The finished base is 11¼ x 8½. Wet the splints and turn up for the sides. Weave twice around with a ½-inch splint and between these two rows of weaving twist a roll of ½-inch splint as follows. Place under the the first row of weaving, give a turn or twist and slip under the second row, another twist and back under the first row and so on all the way around. Then put in six rows of the narrow splint with which we bound off the base and two more rows of the wider, and between them a roll like the one just described. Now around both inside and outside of basket and both sides of partition run a flat reed and bind over and over with a narrow splint. Trim the edges of the spokes close to the binding around top. At the ends attach small ring handles like the one shown on page 38. The cover which just fits this basket is made as a flat base. On the fifth splint from each side is placed a reed 11¼ inches long and on the third from each end is placed one 8½ inches long. The reeds are put in to make the lid firm and the weaving goes over and under them as usual. Three rows of fine splint are woven around the edge, the ends of the mat or cover tucked in under the weaving, and a roll similar to the ones on the basket is put on just inside of the narrow splints around the edge. The lid is not fastened to the basket, but is lifted by means of a small ring attached to the middle of the cover, through a smaller one, the ends of which are woven off under the splints on the inside of the cover.

Round Splint Baskets

THIS basket may be built upon either of the bases here shown. The first one, Fig. 62, contains eleven spokes, ten of equal length and the other one half the length of the longer ones.

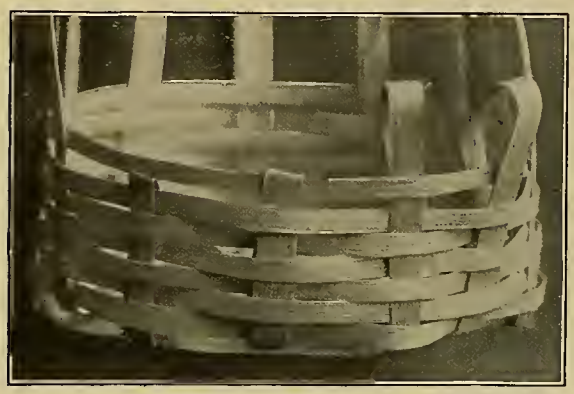

FIG. 62. A ROUND BASKET

Lay a spoke down vertically and cross it horizontally with another, cross the corners, diagonally, and continue crossing the corners, which are now closer together, until the ten spokes have been used. Stick the half spoke in securely between the others.

Now double a piece of raffia or a long splint, so fine as to be scarcely more than a cord (previously wet if the splint is used), around a spoke and weave in pairing. The half spoke, as will be seen, is put in to make the odd number. Great care must be taken in starting these bases. When a couple of rows have been woven the remainder is easy.

The second base, Fig. 64, is much the same. Six splints each 13 inches long and ¼ of an inch wide and one splint 13 inches long ¼ of an inch wide at one end and ½ inch wide at the other are required. Cross them as in Fig. 63 and then split the one spoke from the ½ inch end to the centre. This again gives the odd number, without which the under and over weave will not come out even. Take a piece of splint extremely narrow and very pliable, insert between the spoke which has been split and weave around in under and over weaving. If a splint is not easily managed split a piece of No. 1 reed (previously well soaked) and use half of it. It will perhaps reach the centre better as it is round on one side. Just as in the other base, when the spokes are crossed and bound together the hard part is accomplished. Weave this entire base in under and over weaving until 2¼ inches in diameter. Wet the spokes and turn up evenly. Take a weaver a trifle narrower than the spokes and weave the basket in under and over weaving.

Great care must be taken to keep the weavers close to the base and close together. It is a trifle hard to keep the shape of such a basket, and also to keep the weavers down, especially if they are somewhat broad.

In piecing, simply place the new weaver back of the old one and weave as before. When the basket is 3¼ inches high finish the weaving by cutting the weaver to a point and running along back of one or two spokes.

Now cut the remaining ends of the upright spokes and bend them either inside or outside of the basket, right down over the same spoke between the weaving. Thus one spoke goes over the last row of weaving and the next spoke goes outside of it.

Press the spokes down very closely, so the top of the basket has quite a plain appearance. Now take a very narrow weaver and pass through one of the spokes where it is bent over at the top, across the next, through the next, etc. Draw in a very little and keep close to the top. Finish as we did the weaving by cutting to a point and passing through a couple of the bent down spokes.

Another edge, shown in Fig. 65, makes a nice finish. After the edge has been turned down outside, take a long splint as wide as the weavers in the sides of the basket, select any spoke and slip the weaver under or rather through from right to left in the top row. Holding the short end in place with the left hand, pass the long end over and then back under the same spoke in the row beneath. Then back to the next spoke on the right and repeat all around, fastening the end down under a spoke.

Side handles make a nice addition to such baskets. Take a piece of splint about ½ inch broad and 6¼ inches long and overlap the ends a little way, forming a ring. Then with a long narrow piece of splint, well soaked, wrap around the ring, the wraps being not too close together. Start by laying the long end of the splint along the ring, pointing to the right, then wrapping back over it. When the point is covered turn the ring upside down and wrap in the usual way. Fasten by pushing the end back under several wraps.

Now take a short piece of splint ½ inch wide and placing it over the ring like a fold press the ends down over a spoke and between the weavers.

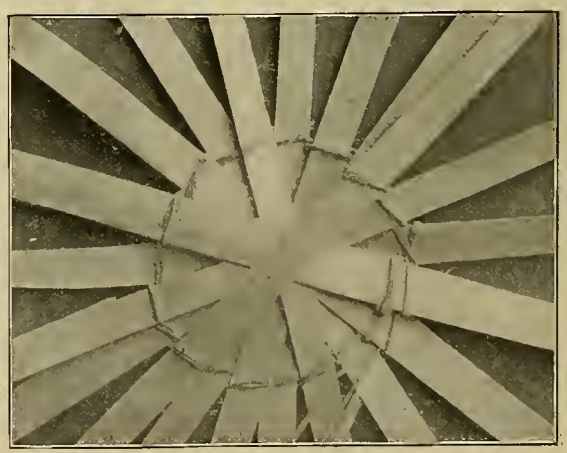

FIG. 63. FIRST BASE

Fig. 64. Second Base

Fasten another ring in the same way to the opposite side of the basket.

These rings may have raffia laid along the top and then bound together with the under splint in the same way, or they may be well wrapped with raffia and sewed to the basket. A round handle is shown in the illustration on page 38.

Another round basket has the base started with a fine piece of splint, which gradually grows broader as we leave the centre, until it is as wide as the spokes. Make the base about 5 inches in diameter and the sides 2 inches high. After the spokes are turned down in the plain finish described above, place a band of raffia or a narrow band of splint around the top and sew over and over with raffia, or bind with a narrow splint, as we did the ring handles. This basket may or may not have the side handles.

If the weaver in the base is too wide it will pucker, thus drawing the base up in the centre. Deft fingers may pinch the weaver between the spokes into tiny plaits, which will lie flat when the base is finished, and will not be unattractive.

Occasionally in such baskets weave in a couple of rows of braided raffia or raffia in pairing or triple twist. Or use splint weavers in different colors and widths. Stripes, squares, etc., will suggest themselves as one works.

Work Basket with Wooden Base. — The foundation of this basket is a wooden base 5 inches square. Bore forty-eight holes around near the edges and insert in them splints 3½ inches long and ¼ of an inch wide. Lay a reed around to hold them and bind fast with a narrow splint. Immediately above this run ribbon 1 inch wide in and out like the under and over weave, then a reed laid on the outside and bound to each spoke with a splint. Next, a row of straw 1 inch wide, another row of ribbon and another reed bound on. Last, two pieces of splint — one on the inside and one on the outside of the spokes. The spokes are cut close and a narrow band of straw laid along the top, and this and the two pieces of splint are bound fast with a narrow splint. Wrap once and then pull a loop in the straw, another wrap and another loop, etc., all around. At the middle of each side of the basket the loops are made gradually larger, giving a pointed effect on each side. The basket has a thick, padded lining to match the ribbon in color.

Wood Basket for Fireplace.—This basket is made from oak splints 2 inches wide. Weave into a base 8 x 16 inches, after the manner of the square bases shown on page 38 and described on page 39. Soak well and turn up the sides and weave twice with 2-inch splints. Around the inside and outside of the top lay bands of the oak three-fourths of an inch wide and fasten securely with the smallest of nails. The handle is a broad piece of oak a little over an inch in width, run down through the side weaving and secured at the top with the small nails. Do not dye this basket, but stain with the Turpentine and Light Oil Finish to which a few drops of cherry stain have been added. The result will be the dull terra-cotta so much seen in Indian baskets.

Wall Pocket for Letters. — Cut very narrow splints 18 inches long and enough when laid side by side vertically to measure 7 inches across. Have the splints all of the same width and just far enough apart to allow a weaver to go between. Exactly through the middle weave a row or two of pairing with narrow splints, then dip in water and bend up the sides and continue the weaving until the basket is finished. It will be a flat pocket about 6 x 7 inches. For the edge turn the splints over, lay lengths of splint along the inside and outside and wrap with a very narrow splint binding, or use one of the edges described on page 40. This pocket may be simply fastened to the wall by a tack or may have a flat splint handle described in the long basket on page 42. This same idea may be carried out on a larger scale, making pockets for newspapers, wrapping paper, etc. Plaid and striped effects are easily gained by using different colored splints.

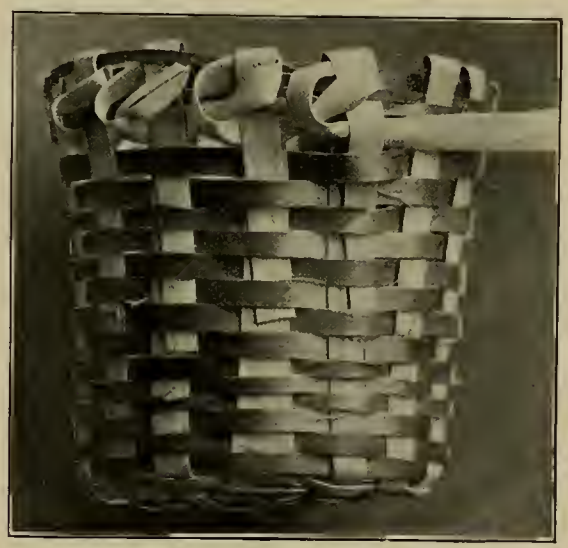

Fig. 65. Detail of Fancy Edge

More Splint Baskets

FOR this basket three splints, each 6 inches long and ½ inch wide, and four splints, each 14 inches long and ½ inch wide are used. Lay down horizontally first one of the long splints, then a short one, another long one, etc., as shown in Fig. 66. Now cut seven splints, each 14 inches long and a little less than ½ inch wide. Weave with these. Take the first one, which goes over

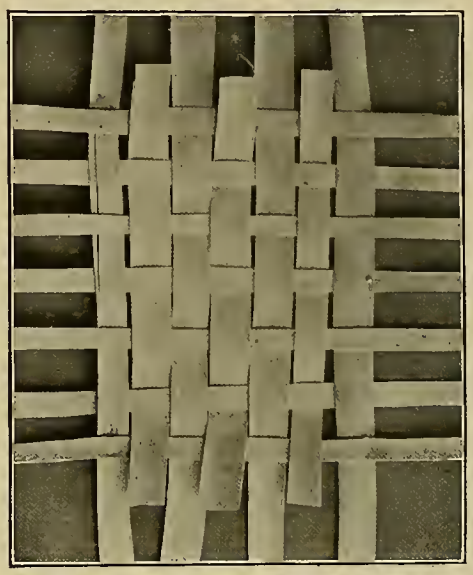

FIG. 66. SQUARE OR OBLONG BASE FOR SPLINT BASKET

one, under one, etc., or under the edge of the three short splints. When we have used the seventh it will also be under the three short ones on the other end. See that the two end weavers are directly under the ends of the short pieces. Wet thoroughly and turn up. Now start a weaver behind any splint and go around in under and over weaving. When around start another and go around in the same way. Keep the weavers down and turn the corners sharply, holding the two corner splints well together and bending the weaver to fit the corner. If the side weavers are narrow, the effect will be far prettier and the basket easier to handle.

When the basket is about two inches high, finish by putting the ends of the splints down between the weaving, as in the basket shown in Fig. 62, only do not press them down flat, leave enough stand up to form a loop. A splint is then woven around the top as in Fig. 62, page 40.

Many attractive boxes for candy, gloves, etc., can be made in this manner. A square one for handkerchiefs and an oblong one for gloves, etc. Make just like the basket above, finish with the flat edge, then make a cover like the base, only a trifle larger; turn up as for a basket, but weave only a few rows and finish with the edge as shown in Fig. 65.

The Long Basket, with the handle, which is shown on page 38, was made by western Indians. The oblong base is made as the one described above, only the splints are quite narrow and all of the same width. The sides are woven diagonally of extremely fine splints, and the handle is like the long ones shown on page 38, and made thus: Lay two pieces of splint, the required length for a handle, side by side, and with a very narrow splint weave over one and under the other, up over that one and down under the first again until the entire handle is wrapped in this way. Push the edge of the splints, as well as the beginning of the weaver, under the weaving and finish the other end in the same way. Such handles should be sewed to the basket with strong thread. If the splints are very thin, or if raffia is used also, lay several pieces together, one under another, forming two piles of splints, and fasten them together as before. Sometimes the under pieces are splint and the filling on top of raffia or some other grass. This makes a nice handle if the basket has some raffia woven in.

The Little Straw Baskets seen in candy and fruit stores are made in this way, with a splint base and several rows of braided straw woven in the sides. Some of them also have splint sides. These baskets are made largely in Japan, but are extremely easy to imitate.

A Clothes Hamper can be made on a round or square base, as already described, though the splints for these baskets must be much thicker, preferably of oak.

Make the base quite flat and the sides with a very slight flare towards the top. A narrow band of the oak should be neatly tacked around the top with the tiniest of short nails. A flat cover may be made and fastened with a narrow splint hinge, like the one in the reed basket on page 6.

How to Cane a Chair

Cane is sold at the same places where basket materials are kept and comes put up in bundles like reed. Instead of being numbered the different widths are called coarse, fine, etc.

Take the chair which needs recaning and cut away all of the cane close to the wood. First find the centre hole of the lower row and draw up through it a piece of cane which has been soaked a little while. Take across to the top and down through the centre hole in the top row, fasten with a peg and let a few inches hang down beneath. Now go back to the bottom and bring up the cane through the next hole on the right, keep it flat and take across to the top where it goes down through the next hole. Continue filling the holes to the right, omitting the one next the edge, and keeping the weaving quite loose.

Finish the edge on the wrong side by drawing the cane a couple of times through the loop next it.

Go back to the centre of the bottom and fill the holes from there to the left side in the same way. Turn the chair around, start with one of the sides and go through the same process, remembering here also to keep the cane loose. The seat is now filled with small squares. Start at the lower left-hand corner and weave the cane over and under the small crosses and single canes until we reach the opposite side or upper right-hand corner. Go from centre to right, then from centre to left as before, and then start from the opposite corner and repeat.

Now cover the holes with a row of binding cane used for this purpose. It is brought through one of the corner holes and laid over the holes all along the edge and held in place by a narrow piece of cane, which is brought up through every other hole and down again. When the edge is completed the binding-cane is put through the hole from which it started and finished off, as before described, on the wrong side.

Porch and garden chairs are done in flat rush, or wide cane, or splints, usually in the under and over weave, around the edges of the chair and across the under side and up again being woven off on the under side. A common pattern is to lay the vertical spokes across the frame and weave horizontally with two weavers laid side by side and used as one. Weave the back to match.

Clothes Hamper of Willow and Rush. — This has for a foundation a round wooden base about 10 inches in diameter. Cut the side spokes about 30 inches long and cut twice as many as there are holes in the base and insert two in each hole. Instead of pulling them up through the holes (see Fig. 33, page 18) let 4 inches of each spoke protrude below the base, spread apart, keeping two pieces in each spoke and weave five or six times around with willow in double pairing and finish with edge No. 17 on page 13. The basket is now turned up and the sides built. Weave a couple of times around with willow in double pairing, then finish the basket with rush in single pairing until an inch or two before the top is reached, when we have another row or two of double pairing in willow and any fancy edge desired. This basket is about 25 inches high and is the shape of the stone water-pitchers that the women of long ago carried on their shoulders. It has quite large ring handles made of braided rush and attached to the sides with a small piece of willow twisted around and woven off on the inside of the basket.

An Orange-Shaped Basket to hold balls of yarn is made of fine reed previously colored. Start on the order of the bird's nest on page 19 and weave into a shape which looks just like the half of an orange. Finish with edge No. 17 on page 13 and then make another basket on the same dimensions just like the first one. Place the two pieces together with a small hinge and attach a long twisted handle to the lower half of the basket.

Odd-Shaped Baskets such as heart shape, etc., are made on thin wooden bases cut into the desired shape. The wood may be stained to match the reed, or a design burned in and painted. Insert the side spokes as in the Ribbon Box on page 35, omitting the feet but keeping the protruding spokes perfectly even, or if preferred put in the spokes as in Fig. 33, page 18, only having an even number of holes in the base. Use, for the sides, fine reed in any weave, bending the spokes in and out as the case may be to keep the shape of the base. If a cover is desired use one in burnt wood to match the base.

Trays for Tea or Coffee Service. — The bases should be of wood as they stand much better than if woven of reed. Select then a wooden base at least 8 x 16 inches, either oblong or oval, and burn it in any chosen design. With a small paint-brush touch up the design and then bore an even number of holes around the edge. Do not insert all of the side spokes at once. Put in about a dozen and pull several inches through on the under side of the base and make the following edge: Take No. 1 back of No. 2, in front of No. 3 and push down and cut off inside. Insert several more spokes and continue the edge all around. When finished turn the tray right side up, straighten the upstanding spokes and weave four or five times around in triple twist. Use any flat edge as a finish. The tray may be with or without side handles. If handles are used they should be the upright ones described on page 47.

Flat Card Basket with Braided Handle. — Start like flower-bowl, using sixteen spokes and weave a base 5 inches in diameter. Then a braided handle is inserted as described on page 13 (No. 21.) The base is now woven another inch and the sides turned up and woven in pairing about an inch high. For the border each spoke (two pieces) is brought back of the next one on the right, in front of the next, and down back of the next, and cut off inside of the basket. If long weavers are chosen the entire weaving may be done without any piecing.

Fig. 67. Basket in Process of Making

A Work Bag of Splints

THIS unique bag is really not as hard to make as it looks. Cut nine pieces of white splint, each 6 inches long, and one piece 4 inches long. Each of the nine pieces should be cut in the shape of B, Fig. 69, about ¾ of an inch at the widest part and quite narrow in the middle. The other piece should be slightly over half as long as the others (see A, Fig. 69). Arrange the base as shown in Fig. 63, and, using fine raffia, start to weave as close as possible to the centre. As we leave the centre, coarser strands of raffia may be used. The weaving is done in pairing, just like Fig. 63, only raffia is used all the way out to the edge. The base may be kept perfectly flat or made slightly concave. When almost 6 inches in diameter tie the weavers in a knot around a spoke and clip the edges of the spokes evenly all around. With a large needle threaded with raffia carefully buttonhole the entire circumference. If it seems a trifle loose, go over it again, this time in the opposite direction. Make a bag out of silk or ribbon 40 inches long and 7½ inches wide. Run in a casing with strings of ribbon or silk cord (two yards for the strings) and sew the bag to this base. The tiny pincushion inside should match the bag in color and, if possible, in material. The raffia in this bag is of the natural color, but raffia to match or harmonize with the silk works up well, and the dark colors do not show the usage as much as the lighter ones.

FIG. 68. FOR THE THIMBLE

FIG. 69
SPLINTS FOR FOUNDATION OF FIG. 70

Figure 73. Thread Basket. — Cut nine splints, or rather eight and a half, the same shape, eight should be 4¾ inches long and the other 2¾ inches long. Put together and weave in the same way, using fine raffia. When the base is a good 1½ inches in diameter, wet the spokes and turn up evenly all around. Weave as before until the sides are 1½ inches high, when the edge is finished off with buttonholing like the base. Start another

FIG. 70. A WORK BAG OF SPLINTS. INSIDE OF BAG

base in the same way, and when 2⅛ inches in diameter (or as large as the diameter of the top of the basket) wet and turn up, weaving the sides a good ¼ of an inch high. Finish off like the others and fit over the top of the little basket for a cover. Sew the back of the cover to the back of the basket with raffia, leaving loose enough to open and shut nicely. With a needle draw a strand of raffia through the centre of the top of the cover and tie in several knots to form a small knob. This basket will be large enough to conveniently hold a spool of thread.

Fig. 72. For Scissors

Figure 68. Thimble Basket. — In exactly the same way make another little basket for the thimble, making the base almost 1 inch in diameter and the sides 1⅛ inches high. If it seems difficult to manage so many small pieces, use seven long pieces and one short one in the thimble-case.

Figure 71. Pincushion. — Now make a third basket with a base 1 inch in diameter and ½ inch high. Instead of a cover a small pincushion is made and sewed inside.

Figure 72. Scissors-case. — One more article belongs to this bag. Take a pair of embroidery scissors and wrap a splint the width of the scissors across the points and reaching well up to the handle. Wrap another splint the opposite way (the splints must be wet until very pliable). If laid out flat these splints would form a cross. Hold securely to the scissors and weave with raffia from the point to the handle in under and over weaving. It will go easier if the raffia is threaded through a needle and woven that way. After a good start is made, each spoke may be divided in half, making eight instead of four spokes. Finish like the thread and thimble baskets around the edge and sew the raffia in two loops at the back of the case to better represent scissors. Sew the thread-case to the middle of the large base, the thimble-case and pincushion on one side and the case for scissors on the other side.

Fig. 71. Pincushion

A bag like this, woven with flat rush instead of raffia, is firm, attractive, and the work moves along quickly, though the rush, especially in starting, must be quite fine.

A Collar and Cuff Box on this plan is quite new. The splints will need to be cut much longer, and we will use more of them — eleven long ones and one half length. Weave with raffia into a base about 7 inches in diameter, then wet and turn up the spokes as we did for the thread-case. Do not flare, but keep the sides quite straight and weave high enough to hold a man's cuff. Then make a perfectly flat cover a trifle larger in diameter than the top of the basket. Turn up and weave the sides perfectly straight. This cover is not sewed fast to the basket but is made large enough to fit snugly over the top. Such a box is durable and weighs next to nothing.

Another box might be patterned after the square splint basket, the base made of splints and the sides woven with raffia. These same bases, thread, thimble and scissors cases, may be bought in many of the stores, but they are somewhat expensive where enough are collected for a bag, and they are also made of sea grass which has an odor offensive to some persons.

Fig. 73. For Thread

Hints and Suggestions

THE basket-maker should now try some ideas of her own. So many materials about one's home may be utilized — grasses, leaves of the cat-o-nine-tail, willow, etc. Then as to shape and design there is practically no limit to the scope of one's ideas.

Some suggestions will be here given that the maker may work out for herself. With the knowledge of basketry already acquired this should not be difficult.

First the bag here shown, Fig. 75. It is worked in raffia on heavy canvas. The details of the stitches and design are given, and anybody who can use a needle will find it easy to make.

Then in coloring — in mixing colors, weavers, and designs, one may gain odd and beautiful effects.

Take the raffia mat or rug on page 36. Sofa pillows, picture-frames, pocketbooks, tooth-brush holders, etc., may be made on the same plan. Also study color and design on a pretty piece of matting and imitate on the loom.

The small wire lamp and candle shade frames are easily wrapped and decorated or woven with raffia.

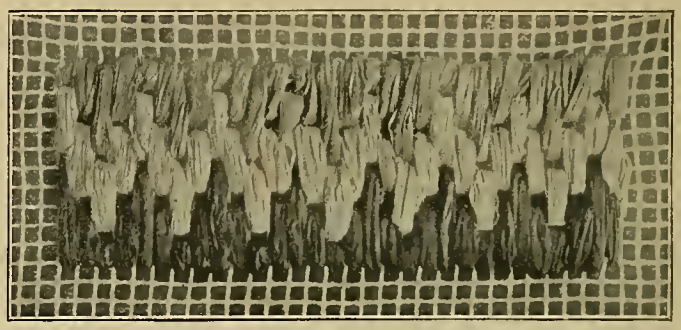

FIG. 74. BORDER DESIGN IN RAFFIA

Raffia may be braided and sewed into a napkin-ring, or reeds wrapped and bound together into a napkin-ring.

Very many little baskets of reed, raffia, and splint may be made round or square and put to use in numberless ways. Some padded and lined with silk, with the addition of a cover, make odd jewel-cases. Or very tiny baskets to hold salted nuts or bonbons, placed at each plate, make unique favors for a luncheon.

Patterned after the "Flower Bowl" on page 7, a glass, vase, or bottle may have a netting of reeds.

Buy a pair of slipper soles, sew strands of raffia all around and, using the knots described on page 31, weave a pair of house sandals.

FIG. 75. RAFFIA AND CANVAS BAG
See detail Fig. 76

Deep Work-basket. — Make a deep bowl-shaped basket. Start it much on the order of the birds' nests, only much deeper and wider, and keep the base flat to make it stand well. Make the spokes of reed, and weave with rush. Do not soak the rush too long, as it readily takes up the water and then shrinks when dry, thus spoiling the shape of the basket. Also when weaving with rush press each weaver very closely against the last one for the same reason. Weave a few rows of reed in triple twist around the top just before finishing off. This will help the border to stay down. Use border No. 16 on page 13. Make the cover just like the basket, and when it is just the size of the basket finish with the same border. This basket should have a hinge (see description and illustration on page 6) of narrow rush and a little knot or

bow of rush to lift the cover by. The knot is made by slipping the rush through the weavers in the centre of the cover and tying the ends in a knot or bow. The very small, flat pieces of rush are necessary for hinge and knot, also in starting the basket. It may also be started with fine reed, and since the borders of both basket and cover are of reed the hinge may be of reed also.

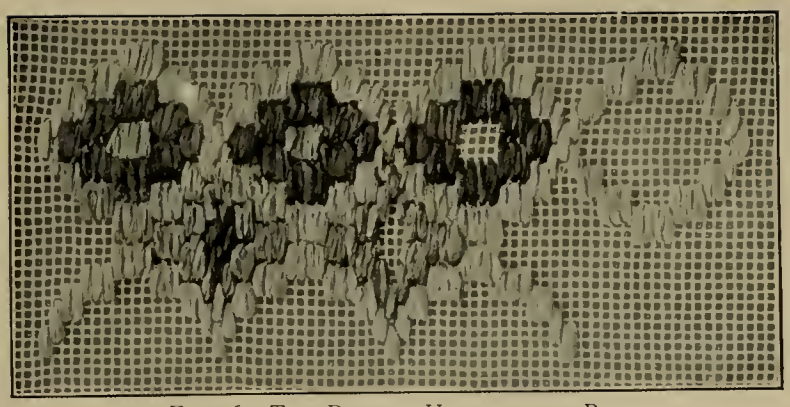

Fig. 76. The Pattern Used for the Bag
See Fig. 75

A Doll's Table is not hard to make, and might interest the children. Use pieces of reed at least 25 inches long and weave a base or mat several inches in diameter on six or eight spokes. Make the border like No. 12 on page 13, only instead of cutting the spokes push them through the weaving almost to the centre and bring out on the inside. Be sure to bring each row out between the same rows of weaving. Soak the spokes and bind together firmly in a bunch and then separate into three or four groups, each group being wrapped with raffia and serving as a leg.

A chair may be made in the same way, and by inserting extra spokes a back may be attached.

For one starting in the basket business and wanting a souvenir or advertisement of her work a very pretty one can be made as follows: Take a small piece of cardboard and prepare a loom — page 36, only drawing an oblong space inside and stringing with raffia as far as this space instead of all the way across.

Weave as we did the rug and then sew a band of raffia or rush around the inside and a couple of rows around the outside. Paste a plain piece of cardboard across the back The centre space should be utilized for advertising matter or souvenir verse and a small calendar attached below.

A Willow Basket. — This idea may be carried out in reed, as willow requires an almost unlimited stock of patience. A base 7½ inches in diameter is woven on eight quite heavy spokes. Instead of inserting thirty-two side spokes, one on each side of a base spoke, use sixty-four, two on each side. Use fine willow for these, about the thickness of No. 1 reed. Each two side spokes are now treated as one, and a row of triple twist is woven and then the weaving starts in double pairing, which continues for 4 inches, when two rows of single pairing are woven. Then the remaining spokes are wet and the following border woven. Still treating two spokes as one number them 1, 2, 3, 4, etc. Bring 1 back of 2, over 3, back of 4, over 5, back of 6, and cut off just so the edges rest on the outside of spoke 7. Do not press down close to the top of the basket, but leave about the space of an inch, which will be filled in in turn by the other spokes. The basket should have a very slight flare outward from bottom to top, and should measure 38 inches in circumference around the top when completed.

Two pieces of reed each eight inches long are cut and used as upright handles, one on each side. Press the end of one piece down to the left of a spoke through the edge and through about three rows of weaving below the edge. Leave two intervening spokes and press the other end down to the left of the next spoke. Wrap with a flat piece of willow. Start by twisting several times through the edge and around the handle, wrap across the handle and repeat. On the opposite side of the basket the other handle should be similarly placed.

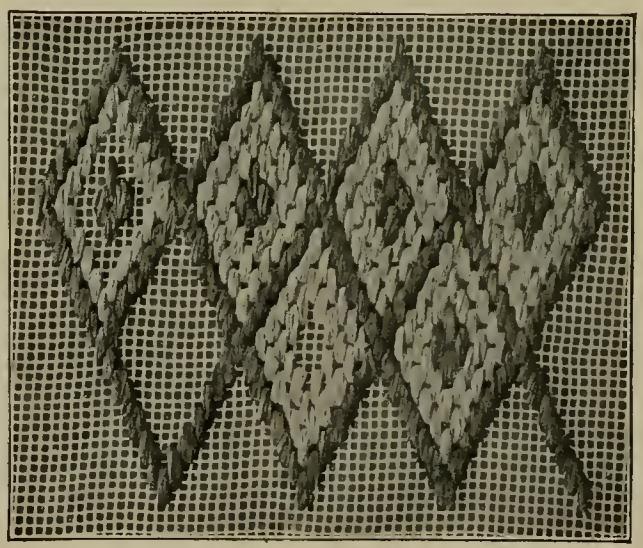

Fig. 77. A Florentine Pattern in Raffia

Where and How to Sell Baskets

THIS side of the subject will prove interesting mainly to those who wish to take up Basketry as a livelihood or to the home girl who wishes to earn a little pin-money.

Take first the girl who works for herself. She can afford to sell her baskets somewhat cheaper than those made in a shop or factory, as she has no labor for which she must pay a reasonable sum, and she is at no great loss if there should be a slump in the sale of baskets.

Such a maker can easily sell a small work-basket for twenty-five cents, a flower-bowl or carrying basket for fifty cents, and a scrap-basket for a dollar and a half.

The evening bag and work-bag bring each a dollar and a half, while the raffia baskets, owing to the time spent on them bring higher prices. They run from one to five dollars, according to size.

And even if one does not earn so much money, think of the pretty gifts to be made at small cost, and the attractive, as well as useful, articles that may be added to one's home.

The girl wishing to start a shop must do things on a much larger scale. She must lay in a good supply of materials and expect some waste while her laborers are learning the trade. The best way is to have one person make bases, another do the finishing, etc., or teach each one to make a special kind of basket. In this way each becomes proficient in her work and better results are obtained.

Those who color, polish, and pack should receive a weekly salary, but the makers do piece work, thus each one's earnings depend upon her quickness and neatness.

Of course the flower-bowl coming from a shop will cost from seventy-five cents to a dollar and a half, for the maker must be paid from ten to twelve and a half cents, and the selling commission be taken into account.

A scrap-basket bought at such a place will be at least four dollars. Of course seconds — baskets made by beginners — a little untrue as to shape and with slight mistakes in weaving, etc., may be bought much cheaper.

How Large Shops Sell. — Once or twice a year a room is rented, a sale advertised, and the baskets sold in this way. Also several times a year the salesman or woman, as the case may be, takes several hundreds of baskets to the larger cities, rents a room in a fashionable hotel and sends out cards to dealers and friends, their friends and acquaintances, etc., Of course high prices are asked, but this must needs be, as she who runs a shop is put to great expense. Also, the girl who wishes to start a shop, hire helpers, and go into business must have a license, but it is a business which, if well run, is both fascinating and lucrative.

A very encouraging fact to those who wish to make a business of basketry is that it is not a passing fad, but a sure means of earning a livelihood. It is work that may be done equally well by either sex, though men as a rule prefer building the heavier baskets — market-baskets, clothes, hampers and those done in the oak splints. It is also interesting and lucrative employment for invalids and those who are not able to get about with ease, as it requires merely the use of the hands and a true eye. The little art baskets are not much seen on the other side of the water though willow and the heavier baskets are turned out in quantities.

In our own country the basket business is growing rapidly. One large factory in Pennsylvania turns out six carloads of useful baskets a day. That is where the money is made — in turning out all kinds of baskets. The art baskets are good sellers too, especially at the Christmas and Easter seasons, but the market and other carrying baskets are in demand all of the time. Of course if made entirely of reed they bring very good prices, but the willow and straw baskets are very profitable owing to the fact that they cost less, and while the selling price is not so large they are sold in large quantities.

The only way to make money in basketry is to go into business. If you live near a large, or even a small shop, the chances are that they will buy your work, giving you perhaps a fair sum, or they may furnish the material and merely pay you for your time; but all business ideas of your own are discouraged. Competition is the life of trade, however, and if one can really turn out good work there is no question about selling it. Bear in mind the statement made before on this page, that if one hires employees higher prices must be asked for the baskets. The progressive basket-maker must be always on the outlook for new ideas and suggestions, and will finally be able at a glance to criticise a basket as to material, shape, and weaving. Do not forget to advertise, and this may be done in many ways. A small gift to an out-of-town friend has been known to bring many orders. Write to florists and dealers and ask to submit samples. Send your best work. Send, perhaps, a small basket and tell in how many sizes and colors it may be made. The following is the description of an ordinary sample advertising market-baskets:

Five pieces of green willow, each 7 inches long, are cut and laid horizontally about an inch apart. With finer willow a base is woven like No. 11 on page 13. Thirty-two side spokes of willow are inserted, and a row of willow in triple twist is put in first, then three rows in under and over weave are put in. Then two rows of natural-colored straw braid, next a row of the straw in a deeper yellow color, and then one row of ash splint ½ inch wide, dyed red, another row of yellow straw, two rows of natural straw—all of this in the under and over weave,— and finally a row of willow in triple twist. Edge as described on page 15 and handle like the Shallow Flower Basket described on page 37. This is the fac-simile of one of a large number of baskets used to serve a picnic luncheon.

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